LINN
Philips & Dering
Motets
The Choir of Gonville
& Caius College, Cambridge
In Echo
Matthew Martin

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Philips & Dering

Motets

The Choir of Gonville
& Caius College, Cambridge
In Echo
Matthew Martin

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'Church interior' by Bartolomeus van Bassen
(c. 1590–1652)
Johnny van Haeften Gallery/Bridgeman
Images

Philips & Dering

Motets

61:10

THE CHOIR OF GONVILLE
& CAIUS COLLEGE, CAMBRIDGE
IN ECHO
MATTHEW MARTIN director

1	—	**Ecce vicit Leo** *a 8* Peter Philips (1560/1–1628)	3:12
2	—	**Loquebantur variis linguis** *a 5* Philips	2:57
3	—	**Jesu dulcedo cordium** *a 5* Richard Dering (*c.* 1580–1630)	5:49
4	—	**Pavan and Galliard Dolorosa** Philips	5:29
		Gawain Glenton, Bojan Čičić, Rachel Byrt, Emily White, Richard Boothby	
5	—	**Factum est silentium** *a 6* Dering	2:57
6	—	**Ave Jesu Christe** *a 8* Philips	3:50
7	—	**Virgo prudentissima** *a 6* Dering	2:46
8	—	**Ut re mi fa sol la** Philips	2:50
		Gawain Glenton, Bojan Čičić, Rachel Byrt, Emily White, Richard Boothby, William Hunt	
9	—	**Jubilate Deo** *a 8* Philips	2:49
10	—	**O bone Jesu** *a 5* Dering	6:17
11	—	**Gaudens gaudebo** *a 8* Philips	2:37
12	—	**Fantasia** *a 5* Dering	4:04
		Gawain Glenton, Bojan Čičić, Rachel Byrt, Emily White, Richard Boothby, Matthew Martin	
13	—	**Christus resurgens** *a 5* Philips	3:20
14	—	**Salve regina** *a 5* Philips	5:55
15	—	**Paduan** *a 4* John Dowland (*c.* 1563–1626)	4:09
		Gawain Glenton, Bojan Čičić, Rachel Byrt, Richard Boothby, Matthew Martin	
16	—	**Quem vidistis pastores** *a 6* Dering	2:06

Philips & Dering
Motets

The vocal music on this recording was published in the second decade of the seventeenth century. Both Peter Philips and Richard Dering worked in continental Europe (where, indeed, they met each other) and both assimilated novel foreign devices into their music. This new proto-Baroque style (*stile nuovo*) contrasted with the old Renaissance style (*stile antico*) and brought freshness to the music of both composers. Back in England, while the polyphonic spirit of the Tudor era continued well into the age of the Stuarts, Philips and Dering were learning to speak the new language of the Baroque. There is a transparency associated with the compositional palates of Philips and Dering that reflects an Italianate as much as an English disposition.

Peter Philips was a Roman Catholic, born in England right at the start of the reign of Elizabeth I. Philips's musical training had begun as a chorister at St Paul's Cathedral in London. At St Paul's, Philips had been taught by Sebastian Westcott, a Roman Catholic who had also been responsible for William Byrd's musical education a few years before. 'Master' Westcott not only taught Peter Philips music, but also gave the young man a roof over his head and made him a beneficiary of his will. Life was uncomfortable, to say the least, for a Roman Catholic living in London in Elizabethan England, so in 1582 Philips left England to work as organist at the Jesuit College in Rome. Later in the 1580s, Philips spent five years in the service of Thomas Paget (a graduate of Caius College,

Cambridge) as the exiled aristocrat toured Europe. Philips found himself in Antwerp in 1590 when his patron died and he became a Roman Catholic priest with a canonry in Flanders. He died in Brussels in 1628, a consummate European and a keyboard player with an international reputation. Certainly, Philips's instrumental music is of a very high order indeed. Works like the *Pavan Dolorosa*, although a keyboard piece, perfectly suits performance by a 'broken' consort (here early brass and strings combined).

This recording showcases seven motets by Peter Philips – four for eight voices (published in 1613) and three for five voices (published a year earlier, in 1612). The Easter motet *Christus resurgens* is an athletic setting, which dispenses with the expected first Alleluia. Philips presents this two-part text as a single exposition so that the lower-voice passage (where Christ's death is mentioned) occurs abruptly rather than as a new start for a *secunda pars*. The effect is of good news presented colourfully and without a filter. The Pentecost motet *Loquebantur variis linguis* is similarly direct, and the apostles babbling in tongues is portrayed effectively in precipitous short note values. The juxtaposition of many languages is made even clearer on this recording where the uppermost part is taken away from the voices and given exclusively to an instrument. The same technique of instrumental substitution is applied to the *Salve regina*, which was clearly an important composition to Philips. In the Middle Ages, the singing of the *Salve regina* was reckoned to have healing and transformative qualities. Philips clearly felt that transformative quality personally, and this setting follows some of the outlines of the original plainchant: indeed the first four notes comprise the unadorned chant sung by a single female voice. This is a sensitive setting of these iconically Roman Catholic words, with its arresting portrayal of 'sighing' by the

introduction of a general pause and a syncopated homophonic entry at the word ‘suspiramus’. The swerving of the text at the word ‘ergo’ (‘then’) is paragraphed by a vivid modal change. Thereafter, the ending is beguilingly tender with its gentle triple-time section. Frequently misinterpreted in modern performance as a buoyantly tripping finish, the lilting *sesquialtera* here brings this special motet to a delicate close, commensurate with its wholly graceful subject.

However grand Philips’s five-voice motets may be, those written for eight voices are even more majestic, with their propensity to pit two four-voice choirs against each other. At the start of *Jubilate Deo*, the athletic polyphony of the high-Tudor school is referenced, but with the combination of both choirs (predictably at the words ‘omnis terra’ – ‘all ye lands’) the opulent sound of eight voices defines the soundworld of the early-seventeenth century. More quirkily celebratory still is *Ecce vicit Leo*, which transfers some of the composer’s dazzling keyboard figuration onto the vocal and instrumental forces here deployed. The dizzying toggling between duple and triple metre is underwritten by reducing the texture at the opening of the second part of the motet to soprano and organ; this paints the slow harmonic rhythm of this dignified section. *Ave Jesu Christe* goes further in mixing old and new styles. The contrast of the old-school penchant for high-voice versus low-voice choir, and the deliberately bipolar word setting show Philips at his ingenious best. Part Renaissance – the English cadence gesture at the second appearance of the words ‘Ave Jesu’ is a nod to the composer’s recusancy – and part Baroque, this motet shows Peter Philips at his most chronologically Janus-like. The celebratory *Gaudens gaudebo in Domino* is ebullient in the extreme and shows further how Philips the organist was able to bring instrumental competence to vocal sound.

Richard Dering was born two decades after Philips, just as the older composer was relocating to the continent. Dering also later left England because of his Roman Catholicism, becoming organist at the Convent of Our Lady of the Assumption in Brussels. Peter Philips's daughter was received into that very convent in 1614, and that is where the two composers met. As might be expected, Dering embraced modern continental practices even more than his older contemporary. Explicitly, Dering wrote vocal works specifying an instrumental bass line (*basso continuo*) in accordance with the very latest, Italian-born, practice. Passages like 'desidero te millies' in the five-voice motet *Jesu dulcedo cordium* show rapid-fire Baroque parlando practice, while 'amore Jesu langueo' in the same motet shows the chromaticism of the late Renaissance to languishing effect. The other five-voice motet by Dering on this recording (*O bone Jesu*) initially mixes solo voices and instruments, in keeping with this endearingly madrigalian *secunda prattica* Eucharistic composition. Also for five parts is Dering's instrumental *Fantasia*, which shows how inventive the composer was able to be even without words to steer the music's course. Indeed, when given over to instruments, Dering's imagination runs modal riot, and he is able to use chromatic turns, false relations, and repeated notes to delight the ear of the listener. Of Dering's six-voice compositions included here, *Quem vidistis* is a muscular response to this popular Christmas text. Contrasting textures abound and the patter-Alleluia at the end portrays the excited vocal response of the shepherds in Bethlehem's fields. Similar textural contrast is used in *Virgo prudentissima* but to different effect. Here the transparently contrasted groups of voices portray the serenity of the Virgin Mary. Dering's best-known motet, *Factum est silentium*, takes early-seventeenth-century musical narrative to its limit. First the upper four voices of the choir portray eternal silence in heaven. This silence is broken by all six voices singing in antiphony (instruments

are also added on this recording) as war breaks out in heaven between St Michael and the Dragon. After which thousands upon thousands of the heavenly host are portrayed, ultimately victoriously, shrieking ‘Alleluia’.

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1 – Ecce vicit Leo

Ecce vicit Leo de tribu Juda,
radix David,
aperire librum,
et solvere septem signacula eius.
Alleluia.

Behold, the Lion of the tribe of Judah,
the root of David,
has prevailed to open the book
and to loose the seven seals thereof.
Alleluia.

Dignus est agnus qui occisus est,
accipere virtutem,
et divinitatem,
et sapientiam,
et fortitudinem,
et honorem,
et gloriam,
et benedictionem.
Alleluia.

Worthy is the lamb that was slain
to receive power,
and godliness,
and wisdom,
and strength,
and honour,
and glory,
and blessing.
Alleluia.

2 – Loquebantur variis linguis

Loquebantur variis linguis
Apostoli magnalia Dei,
prout Spiritus Sanctus
dabat eloqui illis, alleluia.

The Apostles spoke in many languages
of the great works of God,
as the Holy Spirit
gave them the gift of speech, alleluia.

3 – Jesu dulcedo cordium

Jesu dulcedo cordium	*Jesus, delight of every heart,*
Fons vivus lumen mentium	*Font of life, source of light,*
Excedens omne gaudium	*Earth can no joy so real impart,*
Et omne desiderium.	*No soul can form a hope so bright.*
Jesu rex admirabilis et triumphator nobilis,	*Jesus, wondrous king and noble conqueror,*
Dulcedo ineffabilis, totus desiderabilis,	*unutterable sweetness, wholly desirable:*
Desidero te millies, Jesu,	*I languish for you a thousandfold;*
Mi Jesu quando venies?	*My Jesus, when will you come?*
Me laetum quando facies?	*When will you make me rejoice?*
Me de te quando saties?	*When will you satisfy me?*
Tam quod quaesivi video,	*There is what I have searched for:*
Quod concupivi teneo.	*There what I have desired to hold.*
Amore Jesu langueo	*I am sick for love of Jesus*
Et corde totus ardeo.	*And my heart is aflame.*

5 – Factum est silentium

Factum est silentium in caelo,	*There was silence in heaven*
dum committeret bellum draco	*when the dragon fought*
cum Michaele Archangelo.	*with the Archangel Michael.*
Audita est vox millia	*The voice of thousands of thousands*

millium dicentium:
salus, honor et virtus omnipotenti Deo.
Alleluia.

was heard saying:
salvation, honour and power be to almighty God.
Alleluia.

6 – Ave Jesu Christe

Ave Jesu Christe, verbum Patris,
Filius virginis, mundi salus,
hostia sacra, verbum caro,
fons pietatis.

Hail, Jesus Christ word of the Father,
Son of the virgin, health of the world,
sacred victim, the word incarnate,
fount of love.

Ave Jesu, lumen caeli,
praetium mundi,
gaudium nostrum,
panis angelorum.

Hail Jesus, light of heaven,
jewel of the world,
our joy,
bread of angels.

Te rogamus et sicut hic te videmus
praesentem in aliena forma,
sic te mereamur videre
in maiestatis tuae gloria.

We ask you that, just as here we see you
present in strange form,
so we may be worthy to see you
in the glory of your majesty.

7 – Virgo prudentissima

Virgo prudentissima,
quo progrederis quasi aurora
et formosa tanquam Jerusalem?

Virgin most wise,
where are you going, as brightly as the dawn
and beautiful as Jerusalem?

Viderunt eam filiae Sion	*The daughters of Sion saw her*
et beatam dixerunt	*and called her blessed*
et reginae laudaverunt eam.	*and queens praised her.*
O femina inter feminas benedicta.	*O woman blessed among women*.

9 – Jubilate Deo

Jubilate Deo, omnis terra;	*O be joyful in the Lord, all ye lands,*
servite Domino in laetitia.	*serve the Lord with gladness,*
Intrate in conspectu eius in exsultatione,	*and come before his presence with a song,*
quia Dominus ipse est.	*for the Lord is God.*

10 – O bone Jesu

Prima pars

O bone Jesu, O dulcis Jesu,	*O good Jesus, O sweet Jesus,*
O Jesu fili Mariae virginis,	*O Jesus, son of the virgin Mary,*
plene misericordiae et veritatis.	*full of loving kindness and compassion*.
O dulcis Jesu, miserere mei	*O sweet Jesus, have mercy upon me*
secundum magnam misericordiam tuam.	*according to your great loving kindness.*

Secunda pars

O nomen Jesu, nomen dulce,	*O name of Jesus, name of sweetness,*
nomen Jesu, nomen delectabile	*name of Jesus, name of delights,*
nomen Jesu, nomen confortans,	*name of Jesus, name of comfort,*
quid est enim Jesus nisi salvator?	*for what is Jesus but saviour?*

Ergo Jesu propter nomen sanctum tuum,	*Therefore, Jesus, on account of your holy name,*
esto mihi Jesus et salva me.	*be to me Jesus, and save me.*

11 – Gaudens gaudebo

Gaudens gaudebo in Domino	*I will greatly rejoice in the Lord,*
et exsultabit anima mea in Deo meo,	*my soul shall be joyful in my God;*
quia induit me	*for he has clothed me*
vestimentis salutis,	*with the garments of salvation,*
et indumento iustitiae circumdedit me,	*he has covered me with the robe of righteousness,*
quasi sponsum decoratum corona,	*as a bridegroom decked himself with ornaments,*
et quasi sponsam ornatam monilibus suis,	*and as a bride adorned herself with her jewels.*
sicut enim terra profert germen suum,	*For as the earth brings forth her bud,*
et sicut hortus semen	*and as the garden causes*
suum germinat,	*the things that are sown in it*
sic Dominus Deus	*to spring forth, so the Lord God*
germinabit iustitiam,	*will cause righteousness*
et laudem coram universis gentibus.	*and praise to spring forth before all the nations.*

13 – Christus resurgens

Christus resurgens ex mortuis,	*Christ, rising again from the dead,*
iam non moritur,	*dies now no more,*
mors illi ultra non dominabitur.	*death shall no more have dominion over him.*
Quod enim mortuus est peccato,	*For in that he died to sin,*
mortuus est semel, quod autem vivit,	*he died once: but in that he lives.*

vivit Deo.	*he lives unto God.*
Mortuus est semel propter delicta nostra:	*He died for our sins*
et resurrexit propter iustificationem nostram.	*and rose again for our justification,*
Quod autem vivit, vivit Deo.	*who lives unto God.*
Alleluia.	*Alleluia.*

14 – Salve regina

Salve regina, mater misericordiae,	*Hail, holy queen, mother of mercy,*
vita, dulcedo, et spes nostra, salve.	*our life, our sweetness and our hope, hail.*
Ad te clamamus, exsules filii Evae.	*To you do we cry, poor banished children of Eve.*
Ad te suspiramus, gementes et flentes,	*To you do we send up our sighs,*
in hac lacrimarum valle.	*mourning and weeping in this valley of tears.*
Eia ergo, advocata nostra,	*Turn, then, most gracious advocate,*
illos tuos misericordes oculos ad nos converte.	*your eyes of mercy toward us.*
Et Jesum, benedictum fructum ventris tui,	*And after this, our exile,*
nobis post hoc exsilium, ostende.	*show unto us the blessed fruit of your womb, Jesus.*
O clemens, O pia, O dulcis virgo Maria.	*O clement, O loving, O sweet virgin Mary.*

16 – Quem vidistis pastores

Quem vidistis pastores?	*Whom did you see, shepherds?*
Dicite, et annuntiate nobis in terris quis apparuit?	*Say, tell us who has appeared?*
Natum vidimus et choros angelorum	*We saw the child new-born and choirs of angels*
collaudantes Dominum. Alleluia.	*praising the Lord. Alleluia.*

The Choir of Gonville & Caius College, Cambridge

The Choir of Gonville & Caius College, Cambridge, is one of the UK's leading collegiate choirs. The twenty-four singers and two organ scholars, under the direction of renowned organist and composer Matthew Martin perform a wide range of sacred and secular choral music spanning the centuries. Alongside familiar repertoire from the Anglican choral tradition and beyond, the choir performs much new music and has commissioned works by composers such as Francis Grier, Robin Holloway (a Fellow at Caius), Sir James MacMillan, Judith Weir, Julian Anderson and Cheryl Frances-Hoad (a Caian).

The Choir sings regular Chapel services during the University term and has a busy schedule of additional activities including concerts, recordings and BBC broadcasts. The Choir travels extensively abroad, performing at a variety of venues ranging from major concert halls to universities, cathedrals and churches in Europe, America and Asia, often in connection with other professional ensembles such as Northern Ireland Opera, Philharmonia Baroque Orchestra of San Francisco, Malaysian Philharmonic Orchestra and Orchestre National Bordeaux Aquitaine.

The Choir's recordings have often specialized in the re-discovery of forgotten choral repertories, including previously unpublished music from within the English choral tradition and beyond, as well as championing new music by British composers such as Judith Weir and Julian Anderson.

Matthew Martin *director*

Matthew Martin is Precentor and Director of College Music at Gonville & Caius College, Cambridge. He read Music at Magdalen College, Oxford, before studying at the Royal Academy of Music and (privately) under Marie-Claire Alain in Paris. From 2015 to 2020 he was Director of Music at Keble College, Oxford, and Artistic Director of the Keble Early Music Festival.

Martin spent much of his early life immersed in cathedral music and in 2010, after six years as Assistant Master of Music at Westminster Cathedral, he decided to focus more on composition. Since then he has been commissioned to write music for many leading ensembles. Martin won the Liturgical category in the 2013 Ivors Composer Awards, and the first album of his choral music (*Jubilate Deo*) was recorded by Daniel Hyde and the Choir of Magdalen College, Oxford.

He has written for the Cheltenham Music Festival (Trumpet Sonata) and The Tallis Scholars (*Lamentations of Jeremiah*). His *Rose Magnificat* for Paul McCreesh and the Gabrieli Consort & Players won the Choral category in the 2019 BBC Music Magazine Awards. Earlier in 2019, he was asked to write a festival anthem (*In the midst of thy Temple*) for the choir of Westminster Abbey, marking the 750th anniversary of its refounding, and a test piece for organ (*Triptych*) for the 2019 St Albans International Organ Competition. Most recently, he was commissioned to write the new carol (*Angelus ad Virginem*) as part of the 2023 Festival of Nine Lessons and Carols at King's College, Cambridge. Martin's music is published by Novello, Faber Music and Oxford University Press.

In Echo

In Echo was formed by cornetto player Gawain Glenton with the aim of bringing together leading musicians (all acknowledged soloists in their own right) to explore the rich repertoire of sixteenth- and seventeenth-century Europe. The ensemble also commissions new works for old instruments, the first of which, Andrew Keeling's *Northern Soul*, features on the group's debut recording *Music in a Cold Climate: sounds of Hansa Europe* (Delphian Records). Released in January 2018, the recording reached the UK Specialist Classical Chart's top 10 and has garnered stellar reviews from (amongst others) *The Observer, Gramophone, Early Music Today*, BBC Radio 3 and Apple Music, who described In Echo as an ensemble of 'imagination, skill and dedication'.

In Echo has performed at numerous leading festivals including York, Beverley Early Music Festival, Brecon Baroque Festival, Brighton Early Music Festival and Dartington International Summer School. The ensemble has also performed in Sweden, Germany, and live on BBC Radio 3. In 2023 it has made its debut as part of Regensburg's prestigious Tage Alte Musik.

The Choir of Gonville & Caius College, Cambridge

Matthew Martin *director*

soprano
Emily Callow □
Grace Landgrebe
Anna Mullock
Artemis Paterson
Lorna Price
Sophie Rogan
Gemma Taylor
Hannah Wilkie
Laura Wood

alto
Stephanie Christenson
Lucy Evans
Fiammetta Fuller Gale
Heidi Homewood
Sarah O'Callaghan
Louis Pettitt ○

tenor
Finlay A'Court ○
Andrew Bennett
Sebastian Blount
Oliver Dickie
Oliver Jones
David Edmondson-Jones

bass
Toby Barnett
Jacob Carey
Harry Elliot
Xoan Elsdon
Daniel Gilchrist
Robert Henderson
Inigo Jones ○
Oliver Merriman

organ scholars
Kyoko Canaway
Tammas Slater

organ
Kyoko Canaway
Edward Higginbottom

□ solo in *Ecce vicit Leo*

○ solo in *O bone Jesu* (Prima pars)

In Echo

Gawain Glenton *cornett*
Conor Hastings *cornett*
Bojan Čičić *violin*
Rachel Byrt *viola*
Emily White *trombone*
Richard Boothby *viola da gamba*
William Hunt *violone*
Adam Crighton *bass sackbut*

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